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**NOANK SHIPYARD**

By Henry W. Ranger

Shown at Comparative Exhibition of Native and Foreign Art



# BRUSH AND PENCIL

VOL. XV

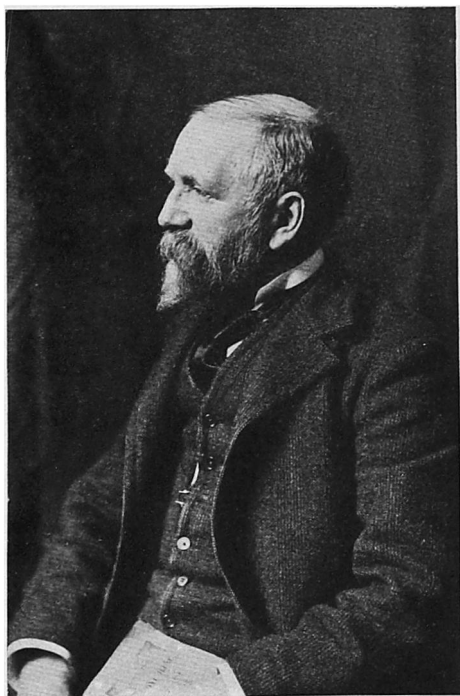
APRIL, 1905

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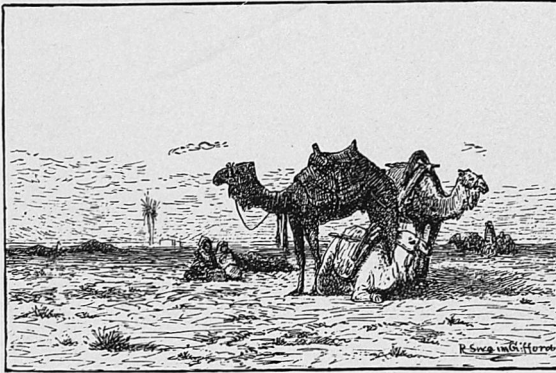
## ROBERT SWAIN GIFFORD, LANDSCAPE-PAINTER

The loss which art in America has suffered through the death of Robert Swain Gifford, the noted landscape-painter, is felt with peculiar keenness in many New England homes. Mr. Gifford was regarded as a New Bedford man; with Albert Van Beest, Albert Bierstadt, and William Bradford he is claimed as one of the New Bedford men who, at the time of their death, were possessed of prominence in the world of art. It was on the neighboring island of Naushon, or, strictly speaking, Nonamesset, that Mr. Gifford was born; in the town of Fairhaven that he spent the days of his boyhood and surmounted the first difficulties which beset his choice of an artistic career; in his studios on the old Eliot place and at Nonquit that he did much of his most representative work. Probably more of his pictures are to be found in New Bedford houses than anywhere else. in proportion to the number of persons able to gratify their taste for paintings. And more than that, it was the seacoast thereabouts, the stretches of shore and water which Mr. Gifford found at Nonquit and South Dartmouth and on his native Naushon which furnished him the inspiration for the paintings on which his fame most depends.

Few artists had the opportunities for foreign travel that befell Mr. Gifford. In his trips abroad he visited England, France, Spain, Morocco, Egypt, Italy, Germany, Norway, Sweden, and the Nether-



R. SWAIN GIFFORD  
From a Photograph

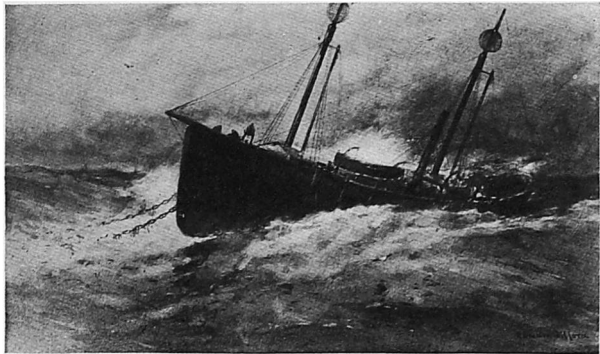


HALT IN THE DESERT  
By R. Swain Gifford

lands. He made an extensive trip to California, and in 1889 accompanied the Harriman expedition to Alaska. Places so rich as these in opportunities for the artist would have furnished many artists sketches for a life work. Yet, as one critic has pointed out, Mr. Gifford could not have confined himself to Italian, say, or North

African subjects without some sacrifice to his individuality. In the end, he turned back to the scenes of his youth, finding in them the effects of light and air which most strongly appealed to him.

"After many years of wandering," wrote a critic recently, "it is a significant circumstance that Gifford turned back to the shores of Buzzards Bay and the beloved haunts of his youth, there to paint the pictures which give the most intimate expression of his personal sentiment, and which will therefore be the longest identified with him. . . . Neither in Oregon, California, England, France, Spain, Italy, Morocco, Egypt, Algiers, nor the Great Desert did Gifford paint the landscapes which will in time to come be regarded as the most individual of his contributions to art, but in Dartmouth, Massachusetts, a little village a few miles from New Bedford, where for years he made his summer home. I doubt if he ever found, in Africa, Europe, or on the Pacific Slope, subjects more congenial to his own nature or motives which would appeal more forcibly to any landscape-painter than those 'wild cedars, gray shores, the russet grass which sighs in the autumnal wind, the bare rocks and lonely moors, fading off into the



LIGHT-SHIP  
By R. Swain Gifford

far-off horizon and canopied by cool, gray masses of clouds through which a gleam of light steals here and there,' near to his early home."

In the sketches of Gifford which have appeared of late, mention has been made of the obstacles which the young artist had to meet and overcome before he found himself fairly started on the career which eventually brought him fame. That he triumphed in spite of the odds must always have been to him a source of pardonable pride.

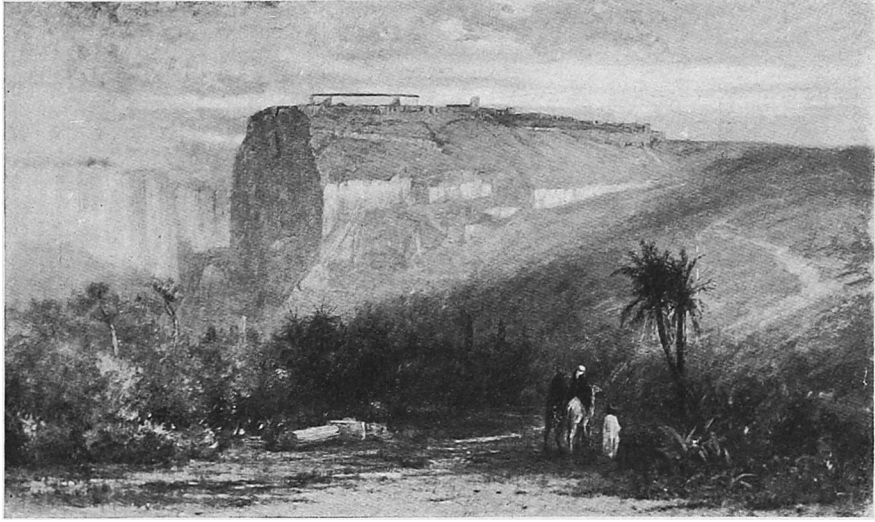


VINEYARD SOUND, FROM NAUSHON  
By R. Swain Gifford

He never had the advantage of regular instruction such as is furnished in art schools. His health was poor and the worldly circumstances of his family were such as to discourage a young man from engaging in a career in which the monetary rewards were so uncertain as in art. For some time he was employed in the railroad yard at Fairhaven, where his father had removed with his family from Naushon shortly after Gifford was born; and it is rather interesting to note that had Mr. Gifford, when he found himself at the cross-roads, chosen the other path, the loss to art would have meant the gain, to some trade, of an unusually skilled workman.

The writer recently was shown a note written on a piece of drawing-paper by William Bradford, the well-known Fairhaven artist, who was fourteen years Gifford's senior. The note, addressed to "Rob't," informs him that Mr. Bradford will not be at the studio that day, and gives instructions for the reception of certain articles which the elder

of the two men expected to have left for him. The scrap of paper and the writing thereon are interesting as showing the position which Robert Swain Gifford at that time occupied. It is evident that he had the run of Mr. Bradford's studio, in which L. D. Eldred now works in the north part of the town of Fairhaven, and that in return for that privilege he performed sundry little services for Mr. Bradford, to compensate him for the prized privileges he enjoyed.



CONSTANTINE, ALGIERS  
By R. Swain Gifford

In such moments as Gifford could steal from his work, he was wont to sketch on the shore of the town—thus giving expression to that native talent which flourished despite the obstacles which fate placed in his way. As he sat sketching one day, there came to him Albert Van Beest, the Dutch marine-painter, who at that time was a resident in the family of William Bradford. Van Beest came to Fairhaven in 1854, and left in 1857, so that, at the most, Gifford could not have been over seventeen years of age when he lost the instruction and guidance of the artist who had such a profound influence on him. Attracted by the sketches which the young man was drawing, and ready to help in the development of youthful talent, Van Beest is said to have offered encouragement to Robert Swain Gifford and to have been the means of his securing access to the studio which Bradford and Van Beest then occupied. Subsequently Van Beest and young Gifford made trips together in a sail-boat, ability to handle which was an inheritance of the young man from

his father, a sailor and fisherman, and at one time the skipper of Robert Swain's yacht, the *Fawn*.

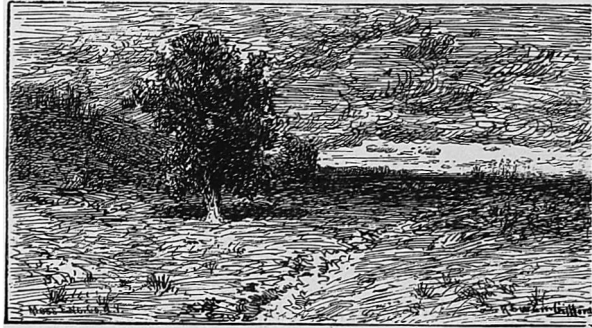
After Van Beest had returned to New York, where he died three years later, Mr. Gifford continued to persevere in his purpose to become an artist. He had

profited greatly, in all probability, by the instruction of Van Beest, but even so, the pursuit of art was by no means within easy reach. Means were required if the young man was to devote his whole time to painting, and means were at that time not forthcoming.

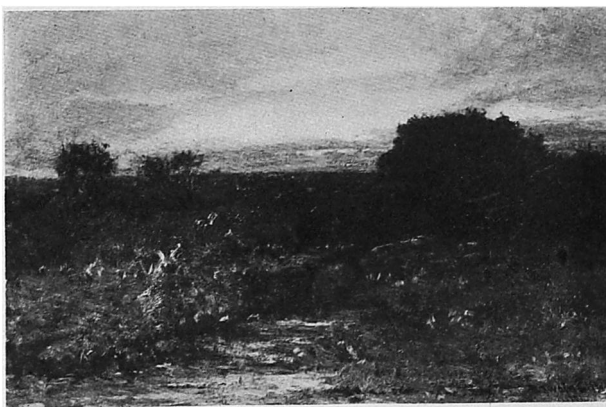
It was about this time that Mr. Gifford made the acquaintance of Walton Ricketson and his brother Arthur, who were then living at Brooklawn, the home of their father, Daniel Ricketson, the historian. Walton Ricketson was beginning to engage in sculpture, and in his studio he fitted up a place where his friend Gifford could work at the easel.

Then came the parting of the ways, when the Fairhaven boy was confronted with the necessity of choosing between art and the utilitarian trade of a carpenter. From all accounts, he would have made an expert workman, being possessed of unusual mechanical skill, and

the story goes that Mr. Gifford was eventually brought face to face with the problem of whether he should adopt a trade or whether he should adhere to his original determination to become an artist. Dr. Ricketson and Edward Merrill were interested in Mr. Gifford, anxious to see him



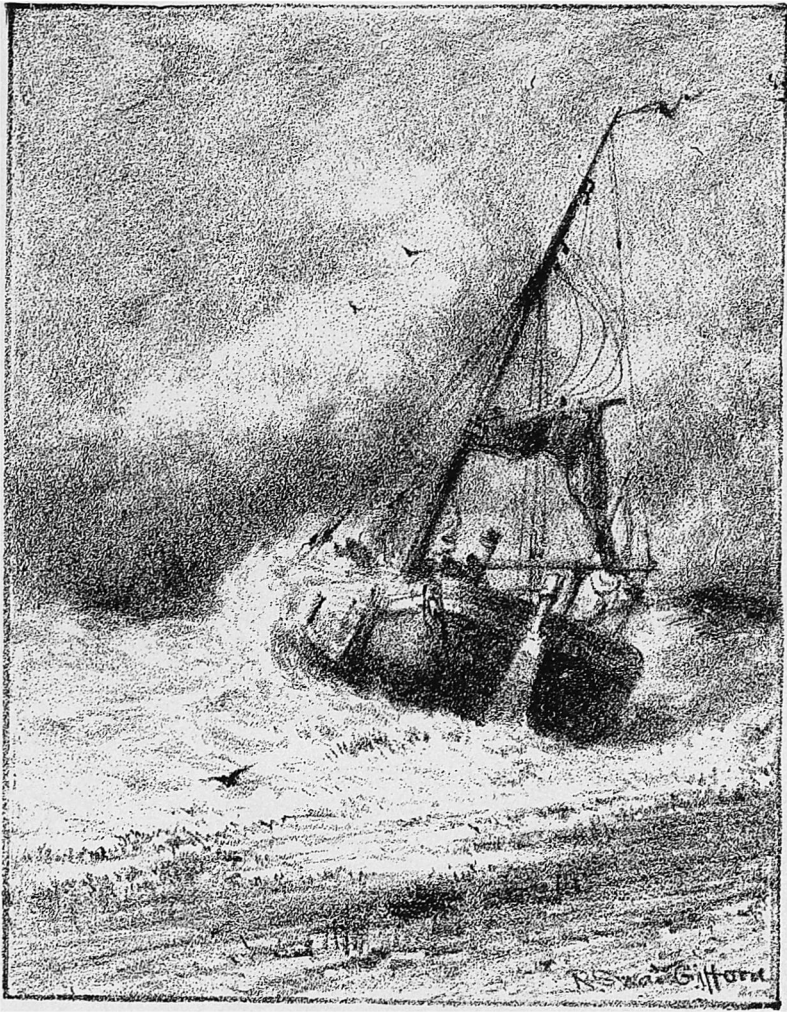
WILLOWS, NEAR NEW BEDFORD  
By R. Swain Gifford



SOLITUDE  
By R. Swain Gifford



have a chance at an artistic career, and willing to help him in so far as they were able. At their suggestion, therefore, Mr. Gifford painted a number of pictures. They were sold for a sum which would



BOAT AT SCHEVENINGEN  
By R. Swain Gifford

appear insignificant compared with what the artist subsequently secured for his work, but which, at the time, was sufficient to turn the scale. On the proceeds Mr. Gifford went to Boston and took up the work destined, before he died, to enrich American art.



One of the earliest of Mr. Gifford's paintings is a mountain torrent scene, painted in 1860. At that time Mr. Gifford was but twenty years old.



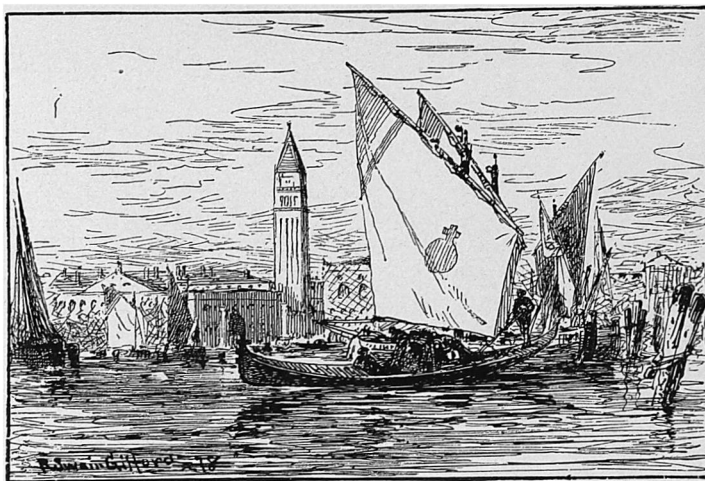
NEAR NEW BEDFORD  
By R. Swain Gifford

The picture, which is after the paintings of Caramè, the Swiss landscape-artist, represents a tumbling torrent in the Swiss mountains, and shows few of the characteristics of Mr. Gifford's later work.

Critics who have written about Mr. Gifford and his work have agreed in picturing him as a most companionable man. An appreciation of Gifford, the man, by F. S. Dellenbaugh, who accompanied him on the Harriman expedition, touched on this side of the artist's character. Despite the fact that his health as a young man was not the most robust, he appears to have been fond of outdoor life and camping expeditions. This trait is revealed in an article which appeared some years ago on "The Tile Club at Play," narrating a trip which the members of that organization, among whom Mr.

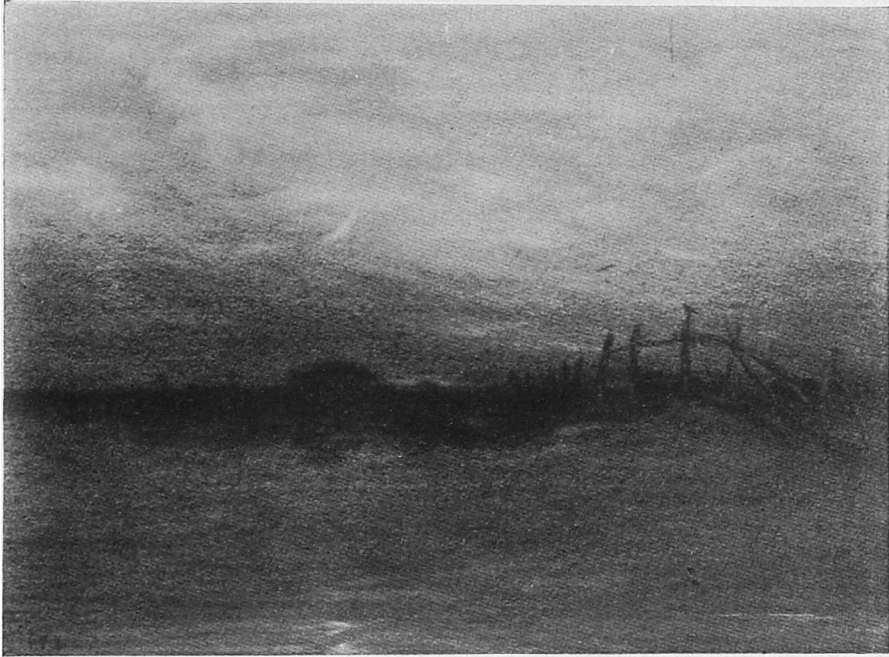
Gifford was styled "The Griffin," made through some of the towns on Long Island.

Before he went abroad, Mr. Gifford indulged his liking for such tours in his own country. He spent



VENICE  
By R. Swain Gifford

some time camping on Naushon, and in company with Mr. Ricketson had a camp at Quittacus. In the early sixties Mr. Gifford visited Mt. Desert, Maine, where he spent the season camping out in an old mill at Schooner Head. There he met two artists—Jervis McEntee and Sanford Gifford—who were on a sketching tour with their wives. Subsequently he visited Grand Manan, the Adirondacks, and a number of places in Canada. Among the fruits



TWILIGHT, NONQUIT  
By R. Swain Gifford

of these tours are a painting of a scene at Quebec and an etching of a Canadian boat, together with a number of now notable canvases.

Much better known, however, are the paintings made from sketches collected during Mr. Gifford's Old World travels. One of these, entitled "Cairo," was painted in time to win a prize at the Philadelphia Exposition of 1876. It is one of the best known of his Oriental subjects. Two paintings may be mentioned as the result of Mr. Gifford's visit to Italy. One of them, the "Neapolitan Fishing Boat," is perhaps one of the best of Mr. Gifford's marine pictures. It is wonderfully full of life and animation. Under full spread of canvas the little boat is seen breasting the waves, while the attitude of the figures in the stern suggests alertness to the work in hand.



THE ROADSIDE  
By R. Swain Gifford



The sea is admirably done, as are also the light effects. The reflected light of the sun on the sail and the just rising moon in the background make a harmonious combination of sunset and moonrise. The other Italian subject is a Venetian gondola, lying in one of the canals.

Of Mr. Gifford's latest work, portraying New England shore scenes, an especially fine example is a Nonquit scene, with a group of tall trees in the foreground, and suggesting in the distance the blue waters of the bay and the Elizabeth Islands. The vista is not, so far as the objects revealed are concerned, of especial interest; it was not this aspect that made it appeal to the artist as a subject. The charm lies in the coloring and the treatment of the distance and the soft, hazy atmosphere which is characteristic of the locality under certain conditions. The picture is a large one, painted in 1902, and may be regarded as fairly representative of Mr. Gifford's most mature work. Another Nonquitt scene depicts a group of rocks with the water breaking over them.

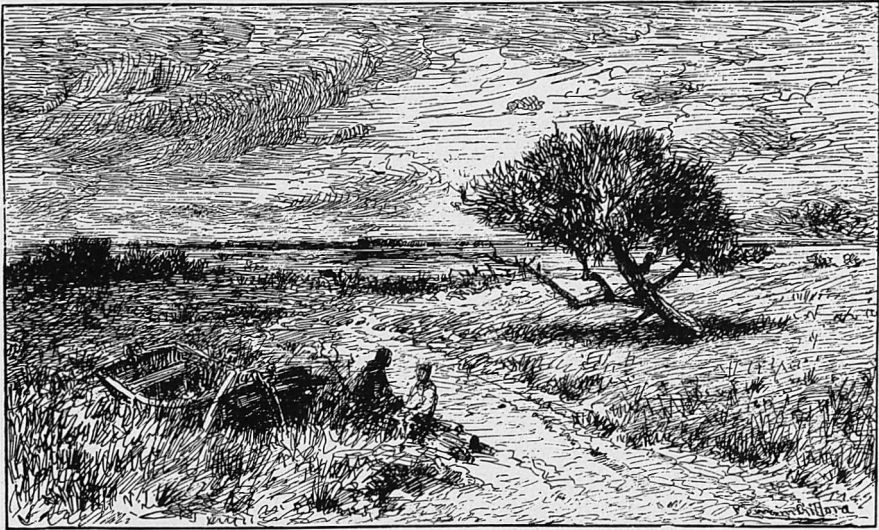
While generally associated with his paintings in oil, not a little of Mr. Gifford's claim to fame rests on his etchings. In closing this article on Mr. Gifford, it may not be amiss to mention that the artist's ability was not restricted to art alone. As a pastime, he derived a good deal of enjoyment from the designing of yachts. He had his own views as to the best models for a cruising boat, and had designed a number of models from which serviceable craft could have been built. On one occasion Mr. Gifford, with Frank Ward, D. W. Tryon, and Walton Ricketson, entered a sort of competition in boat designing. Mr. Tryon turned out a boat somewhat along the lines of the *Galatea*; Mr. Gifford's was more after the fashion of the *Volunteer*; while those of the other two artists fell in a class between the two. The boats were rigged and sailed in the Apponegansett, above the Padanaram bridge, where their strong and weak points were carefully tested and compared.

COOPER GAW.

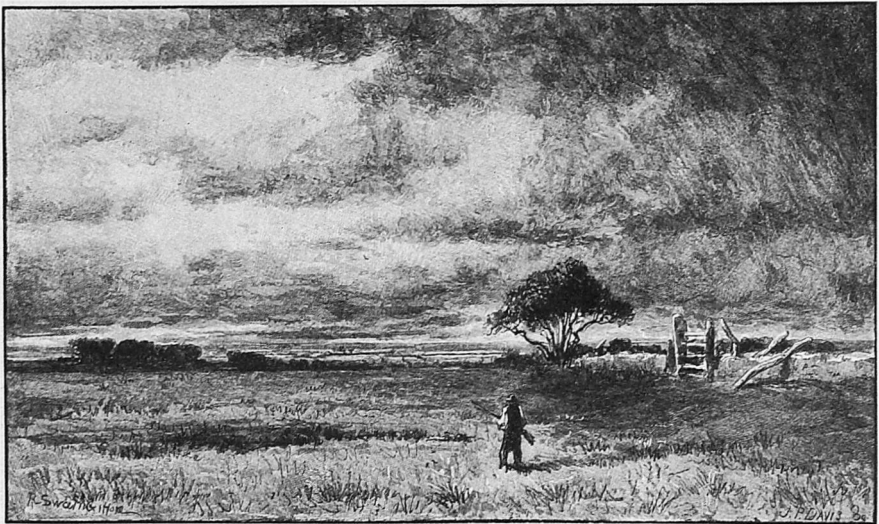


PALM BEACH  
By R. Swain Gifford

NOTE. — For other examples of Gifford's work, see four following pages.



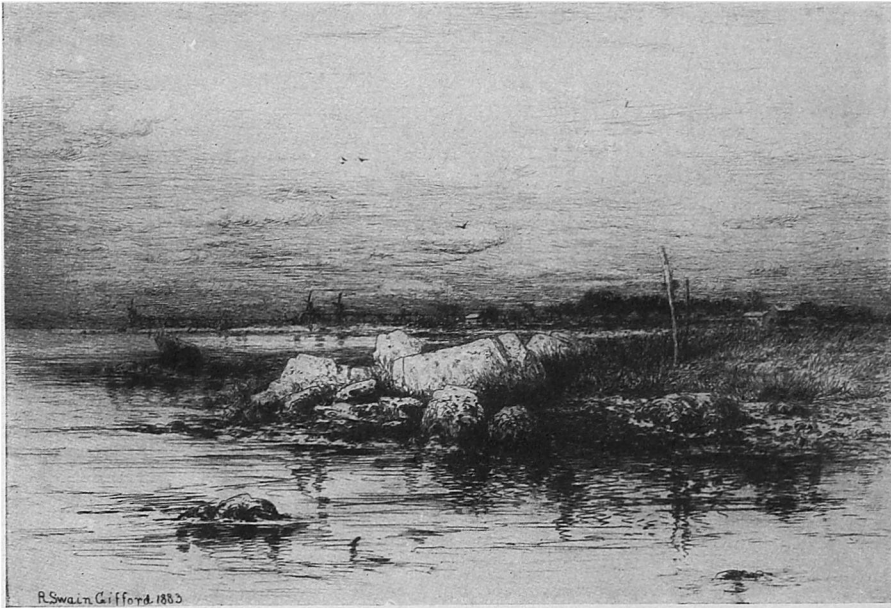
THE COAST OF NEW ENGLAND—SKETCH  
By R. Swain Gifford



DARTMOUTH MOOR, MASSACHUSETTS  
By R. Swain Gifford

## ITEMS FROM THE ART MUSEUMS

The Corcoran Gallery has made quite recently a number of valuable acquisitions to its permanent collection. When Mr. McGuire, the director, and Mr. Glover were in New York at the time of the



RICKETSON'S POINT—ETCHING  
By R. Swain Gifford

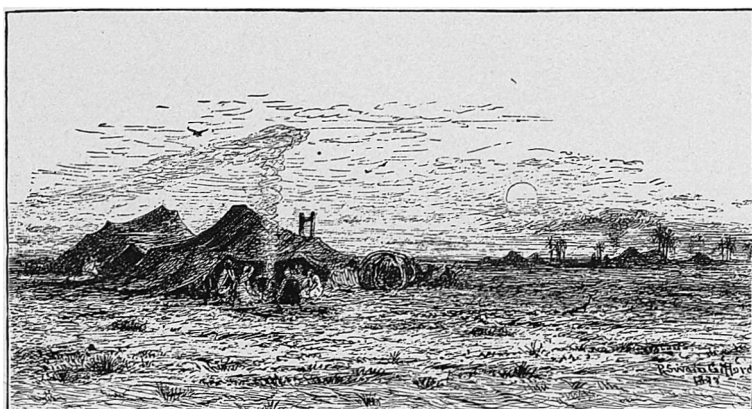
Waggaman sale they purchased a canvas by Blakelock, a large painting by De Neuville, a little water-color by Steelink, and two bronzes by Remington. All of these works have now been received and placed on exhibition.

✿ The Buffalo Fine Arts Academy has bought three paintings by foreign artists recently shown at St. Louis, which, after exhibition in the rooms of the academy, will be transferred later to the Albright Art Gallery. They are a marine, "The Breakers," by Hans von Bartels, of Germany; "The Winter Sun," snowscape, by Louis Van Soest, of Holland, and "Wolfgang Lakes," by August Schaeffer, of Austria. All three received gold medals at the World's Fair.

✿ Scotland has for some time desired to possess a new national gallery, and to hand over the present building in Princes Street,

Edinburgh, to the Royal Scottish Academy, which adjoins it. Recently the Edinburgh town council unanimously agreed to offer the government site on the Calton Hill for the proposed new gallery. Visitors to northern Athens, as Edinburgh folk often call their city, will remember the Calton Hill, with its classic reproduction of portions of the Acropolis, seen down the long vista of Princes Street, Edinburgh. That is a splendid site. And the Scottish collection, if not very extensive, contains some splendid pictures, amongst them what is probably the finest Gainsborough in the world, the full length portrait of Hon. Mrs. Graham, which has been declared a masterpiece.

✿ Within the last few months John W. Alexander has sold four

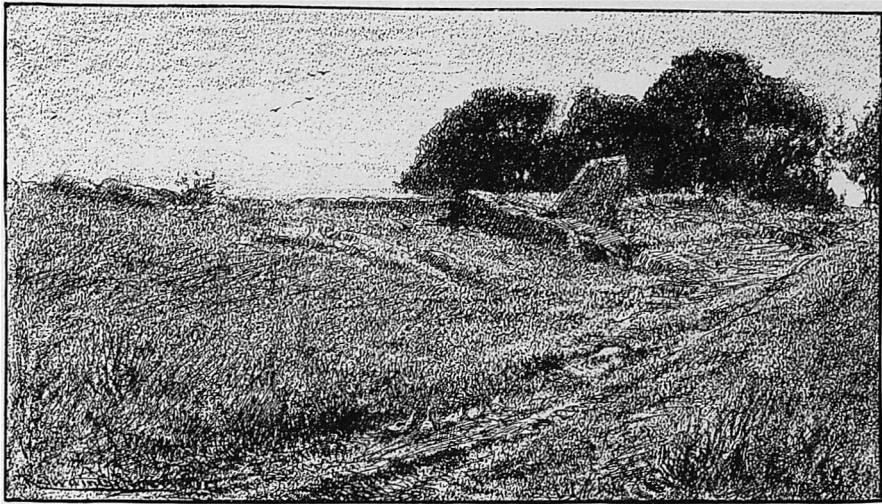


EVENING IN THE DESERT  
By R. Swain Gifford

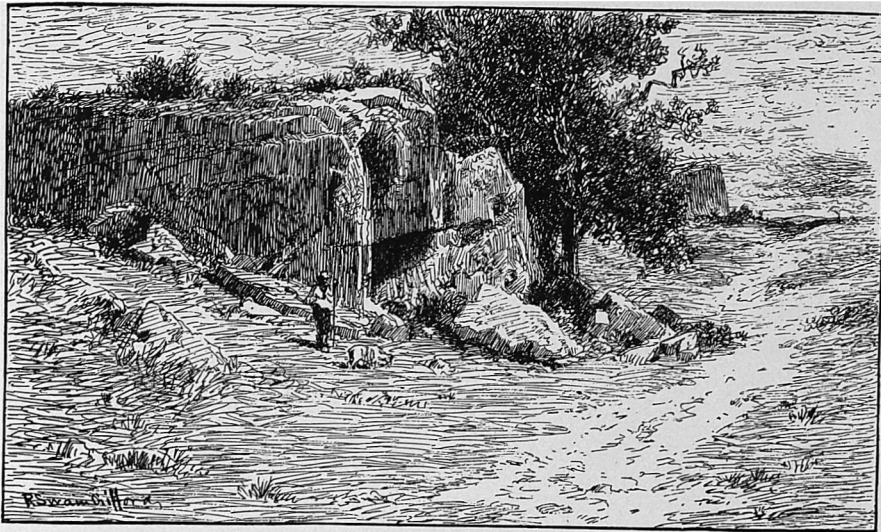
pictures to museums. The Cincinnati Fine Arts Museum bought his portrait of Rodin, the Pennsylvania Academy of Fine Arts "A Quiet Hour," the Minneapolis Fine Arts Museum "A Ray of Sunlight," and the Providence Fine Arts Society "The Blue Bowl."

✿ The St. Louis School and Museum of Fine Arts, which will occupy the permanent Fine Arts Building of the recent World's Fair, has received many valuable gifts of foreign and American sculpture, paintings, and applied arts that were shown at the Exposition. Four beautiful examples of modern French sculpture were presented by the city of Paris and the French government. Eighteen important pieces of American sculpture have also been presented to the museum, and permission has been given to reproduce six others. These include French's equestrian statues of Washington and General Hooker; Donohue's "Young Sophocles"; "The Puritan," by Augustus Saint Gaudens; "The Horses of Diomed," by Gutzon Borglum; and "The Stone Age," by John J. Boyle.

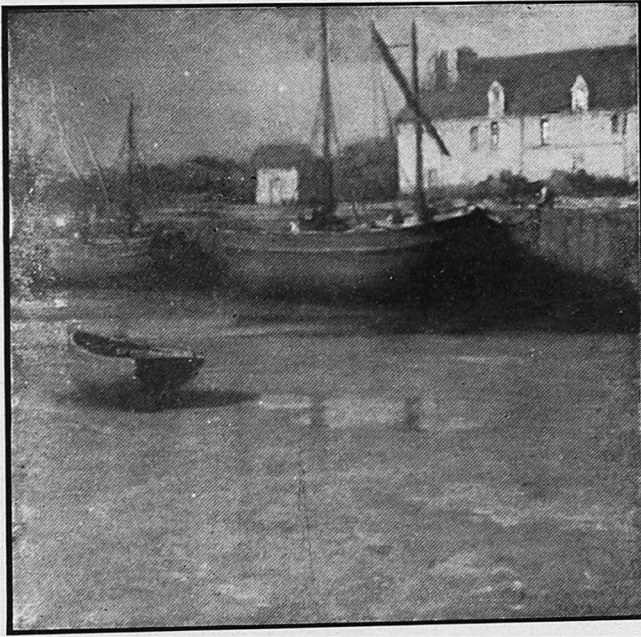




THE GOOSE PASTURE—CRAYON SKETCH  
By R. Swain Gifford



A PASTORAL—PEN DRAWING  
By R. Swain Gifford



PONT AVEN

By David Ericson

(See note on Detroit Museum of Art)

✿ "Beaching the Boats," by Hendrick W. Mesdag, the famous Dutch marine-painter, has just been presented by the artist to the Buffalo Fine Arts Academy. The gift was made by a letter to the president of the academy, Mr. Ralph H. Plumb. The painting is now installed in the rooms of the Buffalo Fine Arts Academy.

✿ A d v i c e s from Washing-

ton say that the report of the sub-committee of the board of regents of Smithsonian on the art collection to be presented to the government by Mr. Freer of Detroit, shows that the gift is much more valuable than at first supposed. The present collection, known as the Whistler group, is valued at six hundred thousand dollars, and to this Mr. Freer will add other collections worth four hundred thousand dollars, making in all one million dollars. In addition he will donate five hundred thousand dollars for the erection of a suitable building for the paintings. The so-called Whistler group includes eight hundred and eighty-five paintings by that artist, including the "Peacock Room," together with some fifty framed paintings by Thayer, Pyron, and Dewing, and upward of five hundred accredited to Chinese and Japanese artists of the tenth and eleventh centuries. The collection also includes nearly one thousand pieces of ancient Oriental pottery.

✿ The Metropolitan Museum in New York is not the only gallery that is having trouble over the possible presence of things not genuine. The Louvre is also a sufferer. A picture of St. Francis, attributed to Greco, was removed from the Louvre recently by order of the Secretary of Fine Arts, experts having decided that it is nothing but a copy of the famous master's work.

✿ A valuable collection of Van Gravesend prints is to be presented the Detroit Museum of Art by the owner, Charles L. Freer, according to statements made by friends of Mr. Freer. The prints are modern marines.

✿ Apropos of the recent purchase of Fithian's portrait of Aristo by the National Gallery at London, for thirty thousand pounds, the Westminster Gazette recalls that this canvas is by no means the costliest of the pictures owned by the British government. This distinction it gives to the "Anisdel Madonna" of Raphael, which was bought in 1885 from the Duke of Harlborough for seventy thousand pounds, more than fourteen pounds a square inch. Ruskin called this "quite the loveliest Raphael in the world."

✿ A recent acquisition of the Cluny Museum, Paris, which has now been placed on view, is a fine collection of rings of the sixteenth, seventeenth, eighteenth, and nineteenth centuries, donated by Baron Rothschild.

✿ Under the agreement whereby the New York Historical Society has accepted the collection of miniatures made by the late Peter Marie and given to that organization, it is agreed that they must be kept together and must not be sold. The will also gave five hundred dollars to allow for a proper case in which to show them. There are two hundred and seventy-five miniatures, and on the appraisal were valued at five dollars each, or thirteen hundred and seventy-five dollars. The miniatures, however,



THE MINIATURE  
By George Charles Aid  
(See note on Detroit Museum of Art)

cost from one hundred dollars to one hundred and fifty dollars each to paint, the aggregate cost of the painting of them being about thirty-five thousand dollars.

✿ Five medal pictures by American artists at the St. Louis Fair were purchased by Ambros Petry for the Detroit Museum of Art, and one of T. Blink's hunting scenes and "The Wine Cellar," by V. Chevilliard, have been added by E. C. Walker to his collection lately on view in the museum.

✿ Five marble sculptures and four bronze statuettes, purchased from the proceeds of the H. L. Pierce fund, have lately been installed in the Museum of Fine Arts, Boston. They include a fragment of what was once undoubtedly a charming Attic statue of Leda and the Swan, dating from about 400 B.C., and said to be the earliest illustration of this remarkable mythologic courtship. A large head of Zeus dates from the same period and appears to be a variation of the Phidean

type, bearing no traces of eastern influence, although discovered in Asia Minor. Another fine head is apparently the portrait of a Roman lady. And there are two bas-reliefs, one representing a lady with a mirror and the other illustrating the death of Priam.

✿ Charles L. Freer, Detroit's well-known millionaire citizen, has tendered



THE SEA WALL, SEPTEMBER

By Joseph R. De Camp

(See note on Detroit Museum of Art)